



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

November 1996

Kingsmill's Muse

I made a few gin jugs the other day, believing that they were playful and an absolutely functional object for the serious agoraphobic alcoholic. There will not be a large market for these things, but even the socially stigmatized may get pleasure from the handmade work.

While on the last jug (and in a rather self-indulgent altered state), a fellow potter dropped by. She has made pots in a certain fashion for several years and supplies shops faithfully with ware they find appealing and are able to sell readily. There is a new urge in her to do some glaze exploring. This is in conflict, she feels, with her income. Customers have come to love her work and don't want any changes.

As we talked I had a frightful thought—what if there were 100 potters in BC unable to change their work or go into playful exploration because they feared their customers would desert them? What if a fear of the perceived rejection caused

the 100 to produce no stuff that gave the potter great joy and fulfillment? It could be a disturbing scenario, with each piece reflecting the 'customer' or 'client', and not that mysterious inner self that is the potter.

I think we have to be a little generous to ourselves and give over some time and energy to those things in our field that truly interest us. One can keep an eye on the customer, be open to their request and still be a little self-indulgent. The work that truly gives expression to the interests and passions of the crafter will necessarily carry a tension that attentive customers will respond to.

I think my friend is going to give her work some new and different energy—and I'm certain she'll be rewarded. And as my gin jugs dry, I think I'll crank out some unglazed stoneware belly-button lint pickers. They'll make a perfect stocking stuffer!

Bob Kingsmill

Takeshi Yasuda at Work



Bob Kingsnill and I must have been harmonically converging. The majority of my jotted notes for this column dealt with the idea of work and how we are connected to it. So much of the 'work' that is done in the first world is unconnected to any meaningful satisfaction. Although I suppose that somewhere (perhaps in your very own neighbourhood) there exists that employee who has found the Zen summation of life in flipping burgers.

I have worked at many different jobs over the years, all of them rather on the fringe. I've made beds for a living, worked as a waitress, bartended (a couple of notable stints in the Yukon and NWT), sold art - not my own, secretary, researcher, annoying telemarketer, doctor's receptionist, phone sex operator, teacher, ice cream maker and on and on... Some of these jobs paid very well, some fit my lifestyle perfectly (nothing better than being a bartender at a time when one's main goal in life is to drink a lot of scotch and hit a lot of parties), but none of them provided me with anything close to the amount of satisfaction that working with clay does.

To stand up at the end of the day, stretch, groan and look at the tangible results of my mind interacting with my hands is deeply satisfying. We have a million year history as makers, our busy little opposing thumbs flaking flint, whittling wood, weaving baskets and rolling and pounding clay.

I don't think that pounding on our keyboards fulfills our hands. Clay does. But it is a very hard thing to dedicate oneself to it. Economic fear enters in —will I be able to sell my work, will I be able to make a living at it? Ego fears are another big barrier —I'm not good enough, I have no talent, galleries will reject me (and the demonic juries will be snickering at my audacity at attempting to enter). Discipline is one of my biggest bugbears. As somebody said (my last room-mate, in fact), "Showing up is 90% of getting anything done!". And I have hard time showing up at my studio when I listen to my fears and doubts. It's much easier to go out and get another pointless job that will pay the bills and provide some sort of temporal structure to my life. There are days, weeks even, when I think that the smart thing to do would be to sell all my equipment and forget about clay. Get a 'real' job, a collection of credit cards and go to Hawaii for 2 weeks every year.

By the way, can you tell that it is raining yet again as I write this? It's hard to be angstful on a sunny day. Obviously, I haven't gotten a 'real' job, the banks (even Mbanx with its frisky new slogans) won't give me credit cards and I haven't gone to Hawaii. Actually, that last bit sounds damned appealing today. Which sends my mind fluttering off to my friends who managed to honeymoon in Hawaii

during that huge typhoon a few years back. They were the only couple I know who actually get asked to show their honeymoon shots by anyone who isn't a very close relative. But I digress, as always. Yes, galleries have rejected me and others have accepted me. As to the talent question, I'll never know, but if I keep making work does it really matter to me? The bad singers at Karaoke clubs often seem to be the ones having the most fun. My work does sell, but I won't make a living at it unless I put in at least 8 hours a day in the studio. Much the same as with any other job. And it is odd to think that what many of us in the Guild call work, others in the world call play, and perform it as a leisure activity.

Among my wide circle of acquaintances is a man who started rock climbing as a sport and now, a decade on, guides other climbers for a living. We get silicosis, he often gets sunburn on the inside of his mouth from talking when glacier climbing. Back to the topic now; almost everyone I know who works in clay complains about money, annoying customers, rejection and other disturbances. And everyone I know who works in clay can't think of anything else they'd rather be doing. So there you have it folks, clay wins everytime!!!

Karen Opas

Potter's Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 25th of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40

Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Linda Doherty; Vice President: Gillian McMillan; Treasurer: Pat Taddy; Secretary: June Macdonald; Directors: Laura Arpiainen, John Cloutier, Les Crimp, Fay Hickey, Carol Mayer, Deborah Tibbel, Ron Vallis, Laura van der Linde.

Website: <http://www.cwin.com/chome/redhen/PGuild/>

The Corner Chair

I am happy to report that Takeshi Yasuda's visit was a success. We sent Takako to the train station to pick him up, only to find out that he had arrived the evening before. We were worried that he had spent the night in some seedy hotel, so we felt relieved when he called from the Hyatt. Tam, Takako and Sally took over as Chef, Chauffeur and Concierge. The Thursday private viewing of his work took place during the worst storm of the fall, but we have managed to sell several of the twelve pieces in the show. Many potters came from out of town (Calgary, Seattle, Wasa) for the Friday lecture and the weekend workshop. Thanks to everyone who participated.

The next major workshop planned is John Leach, May 23 to May 25, 1997.

Other committees with ongoing projects are:

Studio 5: Ads will be going out for applications for 1997. Work continues on making the space more desirable, and a positive experience for the ceramist.

Publications: The book is well underway, some new registrants include Vincent Massey, Rosemary Amon, Takako Suzuki, Stephen Cooke, Sue Hara and Tam Irving, so if you would like to register or have some input, now is the time.

Made in Clay: You can call the office for registration for the May 2 - 4, 1997 sale.

Outreach Committee: Les Crimp is attempting to create a census of British Columbian potters. He is going to start on Vancouver Island, so if you know of a potter, ceramist or sculptor who is not in this guild, please give Les a call at 604/468 - 7072, or in Vancouver at 669 - 5645. The purpose of the census is to create a list of all the people in BC working in clay. The guild often gets inquiries or requests to locate various artists.

Resource Center: Changes to make the library more inviting have begun.

Gallery Committee: See Jane's report.

Nominations Committee: Deborah Tibbel is the Board member to reach if you want to nominate someone to run for the Board in 1997. Her telephone number is 733 - 4349. I found this at the Royal Ontario Museum in Toronto, it is from the ancient Egyptian *Satire of the Trades*:

*The potter is always under the soil
Even though he is still among the living
He penetrates into the marsh more than
do the pigs*

In order to burn his pots

His garment is stiff with clay

His face kerchief is in rags

*So that air enters his nose coming direct
from the fire.*

Linda Doherty



A precis of the Board Meeting, Sept. 26:

Present: Linda, Pat, June, John, Faye, Laura V, Les, Gillian, Deborah, Carol, Jane, Ron.

Minutes of previous meeting accepted.

Discussion of finances, changed signing officers to access Line of Credit.

Workshops discussed, agreed to subsidize staff to go to Takeshi Yasuda workshop.

Jane is asking for assistance to get POS up and running.

Studio 5: fixing the kiln, lease comes up for Gallery in December.

Precis of the Oct. 24 Board Meeting:

Present: Linda, Ron, Les, John, Laura V., Faye, Gillian, Deborah, June, Jane

Adoption of Sept. 26 minutes tabled until next meeting.

Jane reported on finances, waiting for the book keeper to redo the General Ledger so we can generate financial statements. Deborah and Jane went to the Canada Council meeting to see what was being offered.

Newsletter deadline will be changed as of January to the 2nd Wednesday of the month.

Gallery report: 2 people accepted at most recent jurying.

Publications Report: Laura A. suggests that book be in time for Christmas 97.

Programs Committee: John reported on Made In Clay 1997.

Workshops: Takeshi workshop a success. Gillian reported on progress with John Leach workshop, venue as yet unknown.

No report from fundraising.

For more detailed minutes, contact Jane at 669 - 5645.

Library News

It is a little known fact that the Guild does have a library filled with books about (not surprisingly) clay and ceramists. Any member can check out books during Gallery hours. If you are from outside the lower mainland you can have them for an extended length of time, returning them at your convenience. We also have some videos, which have a small rental fee. If your guild wants to have a video night we can send you the videos. Unfortunately, we can't afford to pay shipping costs, but we don't mind wrapping them up and sending them out to you!

We also receive several publications: the Studio Potter, Contact, Ceramics Monthly, American Ceramics, The Ceramic Review (from the UK), Fusion (the Ontario Clay and Glass publication), Clay News from New Zealand and several newsletters from various clay groups around the world. You can't take them out of the Guild office, but we will be providing a reading desk upstairs, and you can always plug in the kettle. If Jane is working in the Guild office, photocopies are available for only 3 cents per copy if you bring your own paper, 5 cents otherwise..

Following are some of the titles we have available for loan:

"Functional Pottery: Form & Aesthetic in Pots of Purpose" by Robin Hopper

"Studio Ceramics" & "Studio Porcelain" by Peter Lane

"A Potters Book" by Bernard Leach

"Hand Made Potters Tools" by Whitford and Wong

"Environmental Ceramics" by Bitten

"Images in Sculpture" by Speight

"The Craftsmans Way" by Canadian Expressions

"Vessels from Another World" by Elisabeth Fritsch

Takeshi Yasuda Workshop

After a brief introduction Takeshi Yasuda began his presentation by throwing a number of items including a basket/vase, a jug, a platter, a plate, a pillow vase and bowls. The throwing of these items was paced while fielding questions from the audience covering practical and philosophical applications.

With his wheel spinning clock-wise and working on the left side of the wheel, Takeshi dropped the clay on the wheelhead, where he slapped and pounded it, first roughly centered, then roughly opened to the desired width, with a minimum of water he quickly trued it up and completed the throwing, sometimes using his thick wooden ribs to compress or add ribbed whorls.

Commenting on clay consistency, he advocated the use of soft clay, "Choose the clay for the impression you want", and that "soft clay responds to your hand more immediately". Takeshi also spoke of soft clay in terms of safety, by placing less stress on your fingertips, knuckles and the heel of your hand.

Takeshi received an ovation at one point as the wall section of a large oval dish flew off the wheel head at high speed, blasting his throwing bucket and contents of the wheel across the throwing area into the front row of the audience!

While shaping a vase, Takeshi also commented on forming curves, suggesting that a curve enhanced solely from the inside or the outside would give "shape but not expression", a combination of both forming methods would help attain the desired accent. A discussion of clay and materials was also provided before Takeshi asked participants to hold questions to allow him to complete the remaining throwing for the next day's assemblage.

The second day began with a small cloud as Takeshi announced he did not have his special apron. Gamely, he pushed on. A short time later Takako arrived, presenting it freshly laundered, pressed and neatly folded, brass fittings gleaming. As the applause subsided, Takeshi quickly began finishing the previous day's work. Suspending a platter in a chuck, he began

"throwing down", using one of his thick wooden ribs to push the once flat bottom into a bowl-like interior. He first dusted the chuck with a device he made by cutting out the bottom of a film container, then around the bottom half he formed a small cheese cloth bag, secured by an elastic band. Then popping the cap he filled it with corn starch (corn flour). This was then used to dust the chuck rim or any other surface he wanted an easy release from. Takeshi pointed out he preferred corn starch as it is organic and burns out completely in the firing.



At one point Takeshi suggested we set ourselves assignments for the purpose of experimentation. The example he provided was rolling out a number of identical handles which one by one he altered in a slightly different way from its predecessor. Working through the progression he then sat back and arranged them into separate groups to assess them. While discussing the philosophical points related to perception, Takeshi cautioned us that language can interfere with your own instinct and lead to intellectualization of what is perceived.

Thanks go out the four groups (ECIAD, BC Potters Guild, Fraser Valley Potters Guild and the Shadbolt Centre) who organized and hosted the various aspects of Takeshi's exhibition at the Gallery of BC Ceramics and the lecture/ slide show at ECIAD, and the workshop itself at the Shadbolt Centre of the Arts. Special thanks to all the individuals who gave of their time hosting receptions, billeting, wedging clay, hauling wheels and tables, organizing refreshments and all the other jobs necessary in bringing off such an event. With such a major workshop it was advantageous to draw upon the resources of the organizations involved. An event such as this involved the combined efforts of dozens of volunteers. Their efforts were rewarded by the enjoyment and benefits to the more than

80 workshop participants.

And finally, our thanks to Takeshi for providing us an insight into his carefully considered way of working, looking and thinking about the way we approach working with clay. Combining a mixture of humour, personal philosophy and a mastery of technique and materials, Takeshi reminds us to "permit yourself the time to play".

Darrel Hancock

A few more quotes from Takeshi;

"We are born with a sense of guilt over thick throwing —the potters' original sin"

"I decided to throw thick because it expresses my senses better"

"It's not my intention to give an excuse to a lazy person"

"Learn spiral wedging if you want to learn a potter's status symbol"

"Pottery machines always need attention and space" (commenting on his ultra-spartan studio)

"We potters try to judge the form of an object by its profile. We can't grasp form in everyday angles, don't we trust our everyday experiences?"

"We distrust our sensuality, our memories & our everyday experiences"



Guild News

I would like to begin this month's article with a huge thank you to the people and organizations involved in making Takeshi Yasuda's visit to British Columbia such a success! Although we spent a few nervous hours wondering when Takeshi actually did arrive and where he stayed that first night (he arrived a day earlier than we had expected), everything worked out fine in the end, and the lecture, workshop and exhibit in the Gallery were all very well received. Many thanks to the folks at Shadbolt Centre for organizing and providing for the workshop; to ECIAD for hosting the Friday night lecture; and, to Fraser Valley Potters' Guild for providing the refreshments throughout the workshop. All four organizations (including PGBC) worked hard to pull the workshop weekend together, and thanks to the wonderful enrollment, we all even made a small profit! Please see the article by Darrel Hancock elsewhere in this newsletter for a recap of the workshop.

The workshop committee is still in the very early stages of planning for our next workshop, but the dates for John Leach have been confirmed as May 23 - 25, 1997! Please watch future newsletters for more information.

Catalogue registrations are continuing to grow. A new registration form, with the updated information that appeared in last month's newsletter, is now available. Please call the Guild if you are needing one of the new forms. All registrants will be receiving more detailed information (including the timeframe for when we need information/submissions from you) by separate mail soon.

At our last board meeting, the '97 ad hoc nominations committee was formed. The AGM is only 6 months away, so now is the time to start thinking about whether you are interested in joining the Potters' Guild board of directors. Again, more information will be coming in future newsletters; in the meantime, if any member is interested in being on the nominations committee (with 1 or 2 current board members), please let me know.

Deborah Tibbel and myself recently attended a reception hosted by the

Canada Council at the Orpheum downtown. Suffice it to say, there was not any new information given, other than to announce the CD-Rom version of the Art Bank, which was to be launched at the Vancouver Public Library the following day. Mayor Philip Owen proclaimed that day as Canada Council Day in Vancouver, as part of the month of October being 'arts month'. Bravo! Vancouver certainly did not have much impact here on Granville Island, but the inaugural year of this event will hopefully set the stage for a larger and more pervasive presence next year. The more we can show the public just how much the arts impact their everyday life (and improve the quality of their daily existence) the stronger the arts will be for all of us in the future.

Gallery News

After a slower than usual September (sales were down 18% from the year before but we were still ahead 2% in cumulative sales for the year over the same period last year), October has turned out to be a record month. The monthly total was up a whopping 23% over last year, bringing up our cumulative total by 3.3%. Gillian McMillan and Takeshi Yasuda both had very successful exhibits during October. There is a strong possibility that both Gillian's exhibit and Takeshi's workshop will be featured in upcoming issues of *Contact*...

The Gallery looks forward to the November exhibit, *Feasts*, for which Rosemary Amon, Jay MacLennan and Celia Rice-Jones have created domestic vessels scaled for the occasions when the clans gather. *Feasts* will run until December 1st, to be followed by *Clay*

You Can Hold A Candle To, a theme exhibit open to all members of the Potters' Guild (see below) for the month of December. Ernest Watkins from Cobble Hill is the Gallery's feature artist for November. Drop by to see some of his recent Tozan-fired pieces, in addition to his large stoneware vessels (ideal for use in the kitchen) and more delicate porcelain bowls and vases.

The Gallery exhibit schedule for 1997 will be published next month, but mark it on your calendars now that a display of selected work by the Tozan Society will be exhibited in March. We will be requesting Tozan Society members to submit slides of their work and will select the pieces for the show from these.

The Gallery Jury Committee convened again in October, and we are very pleased to welcome Deb Taylor from Nanaimo and Susanne Ashmore from Wasa into the Gallery. Be sure to drop by the Gallery to see Deb's intricately carved, beautiful slab built vessels, presented in groups of the same form of various sizes. Her designs are inspired by patterns from history, but are abstracted and repeated on the organic forms. Susanne works in porcelain and creates delicately thrown functional pieces. Susanne recently received an honourable mention at the 4th International Ceramics Competition in Mino, Japan, and was selected for exhibition in the 1991 Fletcher Challenge. Her work will be received for display towards the end of November. I'm very happy to have such fine additions to the representation in the Gallery.

Jane Matthews

Gallery of BC Ceramics - Call for submissions

November - hanging clay ornaments for the tree or window the front window will be festively festooned with ornaments and lights - this is open to all members of the Potters' Guild to bring their work into the Gallery. The display will continue through December.

December - Clay You Can Hold A Candle To - A selection of candlesticks and candleholders created out of clay by members of the Potters' Guild of BC for the holiday season (natural beeswax candles will also be available for sale). Opening reception Thursday, Dec. 5 (6 - 8pm)

All members are invited to submit work for these shows/sales.

Continuing Education

September 1996 marked a particularly important point in my life. For the first time in 21 years I did not have to get prepared to go to school. No anxious knots in my stomach, no tuition fees, no wondering whether or not I was going to make it through yet another year—and no more additions to my student loan! But with that feeling of elation came the realization that not only was it time to pay back my borrowed money, but also that my intellectual support system had disintegrated; I no longer had instructors giving me assignments to complete, fellow students to commiserate with, critiques to participate in, and no graduation show to plan for. School was my job. When I graduated, I felt like an employee of a downsized corporation. I found myself doing what many career-oriented people are doing these days—undergoing a career change, and (ironically) getting "retrained". I am immensely happy that I have been "restructured", because I did, after all, get out of school what I intended to: a dogwood (grade 12) certificate, a bachelor's degree in biology and a bachelor's degree in fine arts. But, instead of a fat early retirement cheque, or a gold watch, I've been left with a couple of flimsy pieces of embossed paper and a \$23,000 loan to pay back.

Was it all worth it? Yes. My education has taught me how to work hard, how to think critically, how to get used to the idea that hard work doesn't always reap rewards—qualities needed to become a good potter. Of course I had foreseen this lifestyle change, so I had already started planning for it a year in advance. I set up a studio in the basement of the house that my partner, Rick, and I rent and share with our two cats. I transferred all of my tools, and some of my work habits, from the tiny space I inhabited at Emily Carr Institute of Art and Design to my comparatively lofty dwelling and I continue my "real work" or my "own work", or my "clay work" there. This is complemented by my part-time work as a Gallery Assistant at the Gallery of BC Ceramics.

What I enjoyed about being a student is having a structured lifestyle; spending part of the time in classes with encouraged interaction with others, sharing ideas, and being guided to question my work by

instructors. The balance of time involved solitude, thinking, puzzling and a lot of self motivation. As school life has been so predominant during my existence (it has actually become a habit), I am consciously trying to retain that balance of activity in my post school years. My work at the Gallery of BC Ceramics provides, in a sense, the "in class" portion of my life, while maintaining my pottery business remains "my own business" and the introspective activity I need and crave.

I learn a lot from working at the Gallery. Often I run into students who remind me of where I came from. They are either looking for ideas or for a sympathetic person who appears interested to hear how large a workload they have. I also have impromptu conversations with other potters which, usually brief, take place while they are unpacking a load of work for the gallery. This is my chance to get answers to questions that have been nagging me in my studio, whether it is a maiolica glaze question for Graeme Allemeeersch, a cone-building question for Patrick Taddy or on the business end of things, an accounting question for Jane Matthews, who is conveniently just upstairs. I save up my questions until the right person walks in. It is a luxury when a guild member volunteers for the day and we can have a relaxed discussion about more ethereal ceramic topics. Out of all the chats I have during the day, most importantly I have silent but carefully navigated conversations with the ceramic pieces themselves as I guide them from cupboard to plinth, or from counter to bag, and out the door. I learn a great deal from handling work all the time. It is upon careful examination of so many potters' pieces that I develop a feeling for good work, and how best to display it.

So although I was a good student and I did all that was required of me, I worked myself out of an occupation. However, the learning continues as I face juries, production deadlines, or try to create an effective show of ceramic Christmas ornaments in the window of the gallery. I look forward to increased output from my studio, and I look forward to the next conversation I may have, whether it is with a guild member or a casserole dish.

Julia Maika

Tozan News



It was decided at the October 4th meeting of the Tozan Cultural Society that we would embark on a "Tile" fundraising project. We are inviting all members of the Tozan Society to participate by offering designs for the tiles.

Three sizes are being considered, 4 x 4, 4 x 8 & 6 x 6.

As a nonprofit society we are not offering any prize money. We will, however, give a beautiful Tozan T-Shirt to those participants whose designs are selected. The Deadline for the designs is December 15, 1996. Send them to: 7265 - 143 St. Surrey, BC, Canada. V3W 5P1.

Anyone who has slab rollers available please contact Shirley (594 - 2650) to arrange a half day of producing the chosen tiles with assistance from the pottery clubs.

If you are not a member, but want to be, write to RR#4, Ladysmith, BC, Canada V0R 2E0 or phone (604) 245 - 4867.

The Tozan Society has decided to fire in the last 2 weeks of May and the first 2 weeks of August. This should ensure good weather and better access to the college dorms.

Linda Christianson will lead the womens Anagama firing, and Jack Troy and Tor Bjorn are being considered to lead the Tozan firings next year.

In last month's newsletter, the article on the history and philosophy of Tozan kilns, along with Yukio's quotes was taken from a longer text prepared for the Tozan Society by Veronica Shelford. I apologize for not crediting Veronica and would like to thank her for providing that wonderful article.
Karen Opas

NCECA News

Even as we look Christmas full in the face, spring is coming around the bend. Few of us can afford April in Paris, but you might be able to swing April in Las Vegas. Chock full of famous and infamous potters, workshops, slide presentations, exhibitions and other delights, this is an event to be attended!

This is the information currently available and we'll publish details as they are revealed. NCECA will be held April 2-5, 1997 in Las Vegas. The Conference headquarters will be Bally's. Reservations can be made at 1-800-833-3308, identify yourself as a conference participant. Rates are \$88 (US) for a single or double, each extra person is \$15 (US), plus hotel tax. The registration fee for the conference is \$125 (US), full time students \$95 (US). Full conference information will be available December 1, you can contact NCECA, Box 158, Bandon, Oregon, USA, 97411.

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Made in Clay 1997

Preparations are underway for the 1997 Made in Clay show, to be held again at Performance Works on Granville Island, from May 1st to May 4th.

John Cloutier, who in previous years acted as liaison between the board and the show coordinator, has been unable to find anyone, paid or unpaid, to take over the coordination of the show. He has stepped into the breach and will take on the brunt of the job with a small but enthusiastic subcommittee. All additional volunteers will be welcomed with open arms!

At the wrap up party in June, the majority voted to change the format of the show. A small, dedicated band had taken over most of the organizing, but the apportion of volunteer hours was not fairly shared. As this caused near mutiny and a lot of dissatisfaction among several show participants, it was agreed that, while everyone regretted the passing of the community spirit of the original Made in Clay sale, life would be a lot less

complicated with participants being responsible for their own sales and wrapping, thus eliminating the need for volunteer hours in cash and Visa sales, security, wrapping, bookkeeping, inventory lists, etc., and giving participants more time to spend in their booths. Volunteer help will still be needed, and for those able to give time, details are on the application form.

The Guild will receive a flat fee for the use of the office and staff facilities, photocopier, discount on space rental, telephone and credit card facilities, etc.

In order to cover costs, plus additional advertising budget, booth fees will need to be raised to \$450, but booth sizes will also increase. The maximum for sharing is two people. Pipe and drape partitions will be provided, plus plastic bags and limited amounts of newsprint for wrapping. Each participant will receive 100 flyers and two posters, with additional available if requested. A gallery employee will operate the credit card/Interac machines, at a fee of 3% to

cover costs, telephone line and machine rental, in addition to the purchaser prize and customer profile survey. The show will run from 5 pm to 9 pm, Thursday May 1st, with a special preview for invited guests and retailers. If you are willing to share names and addresses of buyers and retail outlets, please add them to the application form. On Friday, Saturday and Sunday (May 2 - 4), Made in Clay will be open to the general public from 10 am to 6 pm. Raku firings and demonstrations will also be taking place.

At the end of the sale, we will be requesting information regarding total sales (no names needed), and feedback concerning how the sale was run, to ascertain if it was successful and will be repeated.

The space is booked, as is the location for the banner at the entrance to the Island. We are looking forward to a happy, successful and profitable show. Space is limited so book now.

Deadline for application is Nov. 30.

APPLICATION FORM

Please return by November 30th latest, enclosing two cheques, \$150 for non refundable deposit, dated November 1996, and \$300, post dated to January 15th 1997 for the balance.

NAME.....

ADDRESS.....

TEL: DAY.....

EVENING.....

FAX.....

I enclose cheque no: for \$150 dated ., and cheque no dated January 15th
for balance.

I require..... extra flyers, andadditional posters.

Please tick, I can volunteer for one of the following:-

set up.... clean up..... publicity mail out.....

demonstrations...(please detail)

photocopying..... music/videos.....

party.....

purchaser prize & customer survey..... billeting.....

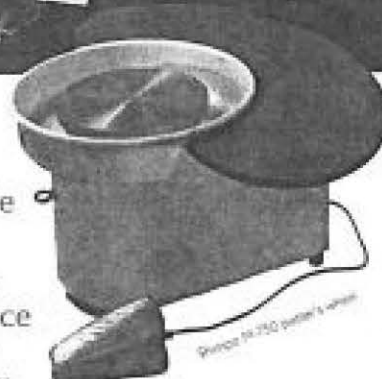
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Cone Art Kiln Model 2827-12



Shimpo M-750 potter's wheel

Bailey System 1 extruder

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| Set of glaze brushes | Aardvark Clay and Supply |
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| Bailey DRD-24-11 slab roller | Bailey Ceramic Supply |
| Bailey System 1 extruder with 4-in. barrel and die kit | Bailey Ceramic Supply |
| Cone Art Kiln (MODEL 2827-10) with furniture and Orton Auto-fire Plus | Cone Art Kilns and Tucker's Pottery Supplies |
| Set of Dolan Tools | Dolan Precision Tools |
| Orton Kiln vent system | Edward Orton Jr. Ceramic Foundation |
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| One set each: Potter's Slip, Potter's Pads, Potter's Pens | Minnesota Clay Company |
| Shimpo M-750 potter's wheel and Shimpo turntable | Shimpo America Corp. |
| Set of underglazes | Spectrum Glazes |
| Set of handmade Chinese Brushes | Tucker's Pottery Supplies |

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contact and where purchased by us. All details of the magazine (Contact Contact Inc.) must be printed and the 100 issues of Contact Contact Inc. and their families may not enter. Complete office contact rules may be applied to winning the business and circulation office of contact magazine.

Mouldy Techno Tips

Diligent readers may remember an account of Andy Martin's workshop that appeared in the April 95 issue of the newsletter. In that article I described the construction of a mould for solid casting forms with hollow foot rings. That trick, however, is one he doesn't use often. He depends on the strategy that this article describes more frequently.

Most of the vessels that Andy makes have bases and top openings that are determined by the shapes of masonite patterns. If a flange is required a third pattern, with an edge, is set back from the top pattern edge by the expected wall thickness of the cast object.

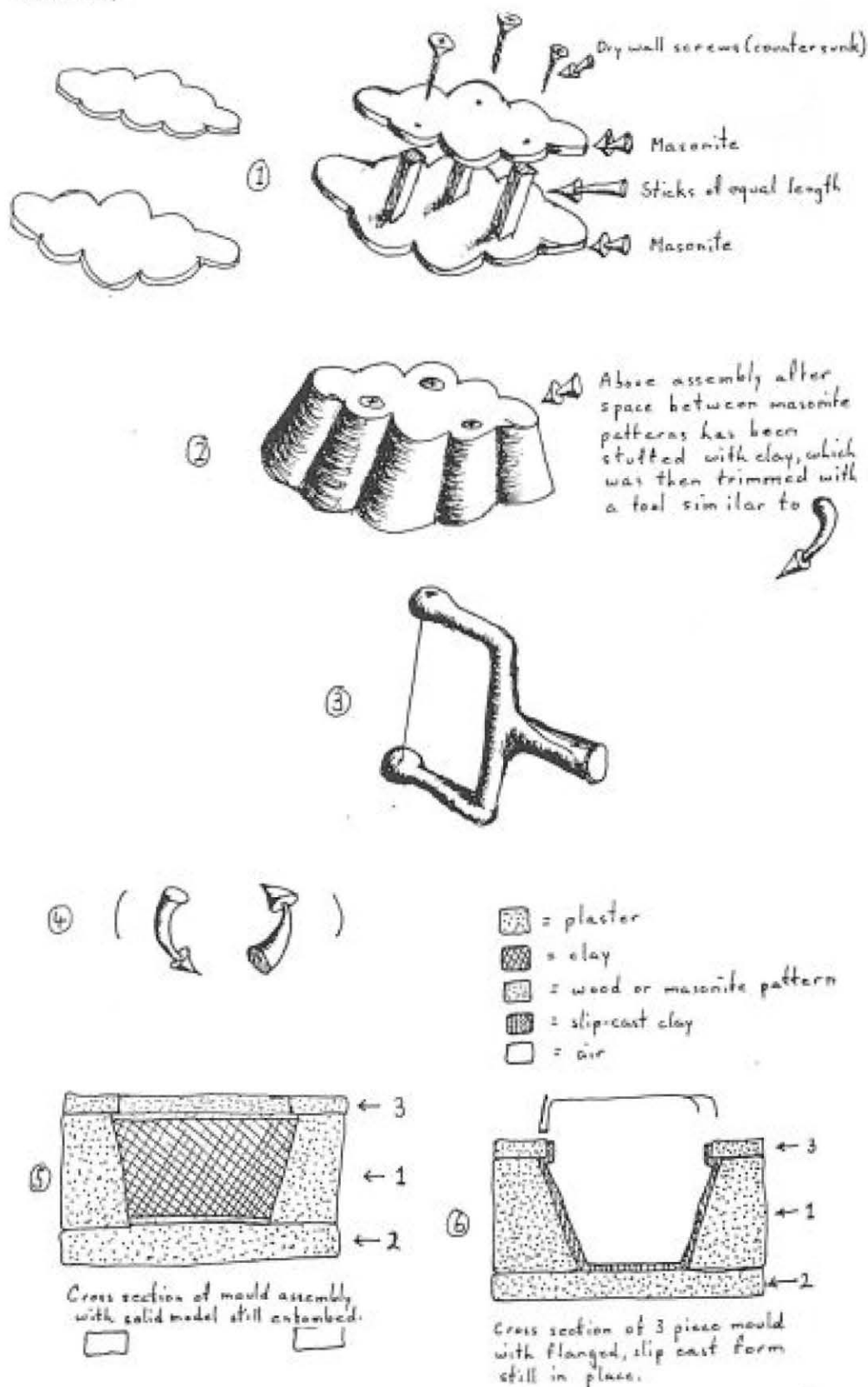
Illustration 1 shows how the top and bottom patterns are assembled in the first stage of the construction of a solid model. The sticks separating the two pieces of masonite will determine the height of the form. These patterns can be recycled for another form such as a lid, through adjustments to the length of the separating sticks. Once this object has been cobbled together, clay is stuffed into the space between the patterns (2), and any excess is trimmed away with the aid of a large wire bow (3).

In the case of the form in illustration 2, the first section of the mould can be poured in one piece, since the taper from the large top to the smaller base of the model will ensure that a cast piece releases easily from the mould. Andy will sometimes, if the model has two vertical sides, pour two mould sections for the walls. Once this or these have set, soap or a spray acrylic is applied to any plaster surfaces that will be in contact with section B of the mould when it is poured. He avoids using Vaseline since it may permanently interfere with water transfer into the mould.

The two pieces completed at this stage may be used to cast an open, flat bottomed bowl, but to allow the mould to be used for a lidded form as well, Andy will stack a piece of thicker plywood or masonite (1/2" to 3/4") on top of the solid model before pouring section C (see illustration 5). This thicker pattern is the same shape as the one it sits on, but is smaller to allow a sill to be formed where the flange meets the pot walls.

This basic mould making strategy is versatile and flexible. With a coping saw and an ample supply of masonite or plastic sheeting one could invent endless new forms.

Pat Taddy



Unclassifieds

Second Hand Shrimpo Wheel Wanted
Call Winnie at 737 - 8186.

For Sale:
91 slightly used No. 1 Arch High
Temperature hard bricks. \$4 each OBO
call (250) 246 - 3853.

For Sale:
Skutt Kiln 9.92 Cubic Feet, 27" wide x
27" deep with 8 kiln shelves and lots of
posts. Air compressor and glazier.
\$2000 for everything. Call Lisa at 451 -
9770.

Wanted: Small Shrimpo Wheel
Call Zina at 320 - 0377

Volunteer Wanted
UBC Hospital Rehab Centre is looking for
a volunteer to establish a therapeutic
geriatric pottery programme.
Contact Wanda Prentice at 822 - 7026

Free Supplies
The recycling council of BC has available
the following materials: clean pine,
spruce and cedar sawdust, a range of
lidded pails with handles, an assortment of
never used plastic bottles, yards of plastic
garment wrap. For a free catalogue of
what else is available call 604/732 - 9253.

Ceramics Instructor Available
Has BFA (NSCAD) and BFA honours
(Thesis in Ceramics) from University of
Manitoba. Looking for a full or part-time
teaching position and a studio space.
Veronica Lui at 273 - 6208 (Richmond).

For Sale:
Brent Slab Roller. Has attached machine
for mobilization. Contact Wendy Davis at
873 - 3356.

Wanted:
Used Pug Mill. Call (250) 897 - 3317

For Sale:
Creative Industries Junior Model Wheel.
Like new. Splash ring and bats included.
\$700. Call 253 - 1341

Christmas Sales

Weavers & Spinners Guild
Annual Artisans' Fair (potters also)
Saturday, Nov. 23 & Sunday, Nov. 24
10 am - 5 pm
Fort Langley Community Hall, 9167
Glover Rd., Fort Langley

Jane Wolters "Nobody's Perfect" sale
Friday Nov. 29 & Saturday Nov. 30
10 am - 5 pm
This year there are not many seconds, so
all pots will be on sale for 20% off.
9002 Chemainus Rd. (2 miles south of
Chemainus) call (250) 256 - 3853.

Fredi Rahn, Kathryn Youngs and the
other artists of 1000 Parker st. invite you
to their Christmas Open House & Sale,
November 28 & 29, 5 pm - 9 pm and
November 30, 11 am - 5 pm.

"Dickens of a Christmas"
2nd Annual Vernon Potters Guild Sale
Friday, December 6, 6 pm - 9 pm.
3300 - 37th. Ave. Vernon, BC

Richmond Potters Club Sale
Friday, December 6, 3 pm - 9 pm
Saturday, December 7, 10 am - 3 pm
Richmond Cultural Centre, Minoru Park
Plaza, 7700 Minoru Gate, Richmond

Vancouver Christmas Craft Market
15th Anniversary Sale
Friday, December 13, 12 pm - 9 pm
Saturday and Sunday, December 14 &
15, 10 am - 5 pm. VanDusen Botanical
Garden, 37th & Oak St., Vancouver

Calls for Entry

Fletcher Challenge Ceramic Award 1997
Deadline for Application is December 1,
1996. This is an international exhibition
and competition held annually since 1977.
All Styles of work are acceptable,
including mixed media, providing the
work is essentially ceramic. All work must
be for sale, approximately 50% of the
exhibition does sell. Send your slides
and entry form (no CV) to: Fletcher
Challenge, Box 33 - 1425, Takapuna,
Auckland, New Zealand or fax 64 - 9 -
4458831. Jane at the Guild can fax you a
copy of the entry form.

Artropolis 97 Open Call

Artists are invited to submit recent work in
any medium for consideration. Please
include a resume and six slides, or if
applicable, a video not exceeding 10
minutes. A processing fee of \$10 must be
included, along with SASE if you want your
slides returned. Deadline for submissions
is December 1. Mail submissions to
Artropolis 97, 124A - 4664 Lougheed
Highway, Burnaby, BC, V5C 5T5.

Woodfired Potters wanted for a book on
woodfiring. Interested potters send no more
than 4 illustrations, either slides or colour
prints, together with one of their kiln.
Please include information about the kiln
and details of the work illustrated. Send
ASAP to: C. Minogue & R. Sanderson
Cowden Cottage, Abercairny, Crieff,
Perthshire, PH7 3QZ, Scotland, UK.
(0044) 1764-683-273

Phoenix Art is looking for artists who
work with a West Coast theme. Located in
historic Steveston our gallery will place an
emphasis on local fish, plants and wildlife.
Contact Mark Glavina for more information
at 279 - 1964.

New Gallery in Agate Beach, Oregon.
Looking for garden art, especially clay
birdhouses, baths, tiles, planters, etc. Call
Carol at (541) 574 - 6000.

"Women's Work" is seeking craft works
which explore the concepts of strength,
healing, comfort and self-empowerment.
Works will be displayed first at A Show of
Hands Gallery in Toronto and then travel to
the Marvill Koffler Breast Cancer Wing at
Toronto's Mount Sinai Hospital. Since the
roots of the arts and crafts movement at the
turn of the 1880's, craft has traditionally
been a vehicle for women's creative voice.
We must use our voice of craft in a fresh
and contemporary way. Please submit
photos or slides along with bio/CV by
January 1. Send to A Show of Hands, 1947
Avenue Rd., Toronto, Ontario, M8M 4A2.
(416) 782 - 1696

Workshops Next Page



Workshops

Mexico, San Miguel de Allende Dec 5 - 19. Clay/ Art/ Spanish trip with Denys James. Shared Ceramic Studio or a range of art courses at the Institute Allende. Return airfare, meals, accommodation, tuition & materials for \$1,295 inclusive. Companions welcome and will receive discount. Mail \$50 deposit to Denys James, 182 Welbury Dr., Salt Spring Island, BC V8K 2L8 or call 604/537 - 4906. Only a few spaces left.

Jeff Oestreich will be at Mount Hood Community College, Gresham, Oregon for a workshop and slide show on January 17 - 18, 1997. The workshop will accompany the exhibition "The Flourishing Tradition: One Mentor — 12 Paths" which will feature work of potters who studied with Warren MacKenzie. Jeff worked with MacKenzie and Bernard Leach and has been a studio potter for 25 years. He will throw and assemble, as well as discussing aesthetics.

He may even be able to give the definitive answer to "what makes a good pot?". Fee is \$35 (US). Send check payable to MHCC Ceramic Club, CO Stephen Mickey, MHCC Visual Arts, 26000 SE Stark St., Gresham, OR, USA, 97030 or call Steve at (360) 896 - 1596.

Raku - Finishing & Firing in Baja, Mexico. February 17 - 21, 1997 \$225 US. Steven Forbes de-Soule
Slab & Decorative Tiles in Baja, Mexico
Barbara Campbell-Moffitt
February 24 - 28, 1997 \$225 US
For more information write to:
Pots & Paints, 10451 Albany Road,
Sidney, BC. Call 604/656 - 0745

Ongoing

The Tea Party Studio offers a variety of workshops on an ongoing basis, custom firing is available. Drop by at 4498 West 14th ave. or call 224 - 2323

Port Moody Arts Centre has a drop in studio with professional technical support on Tuesdays 10 am - 1 pm and Wednesdays 7 pm - 10 pm. Call 469 - 4561 for details.

Mudslinger Clay Studios offers classes and rents space out to people interested in clay work. There is a \$25 annual fee which includes firing, and studio use is \$7 for 4 hours or \$12 daily. Located at 425 Carrall Street, Vancouver, call 688 - 2529 for details.



POTTERS
GUILD
of BRITISH
COLUMBIA

1359 Cartwright Street
Granville Island
Vancouver BC V6H 3R7
Fax: (604) 669-5627
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Potters Guild of British Columbia 1997 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____

I/we enclose \$ _____

Mail or deliver to:
Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

The membership is for the calendar year ending in December of 1997